P.A.S.
PERCUSSIVE ARTS
SOCIETY,
INC.

Percussionist

An Official Publication of
PERCUSSIVE ARTS SOCIETY, INC.

VOLUME IX, NUMBER 2
WINTER, 1971

PERCUSSIVE ARTS SOCIETY, INC.
(PAS)

PURPOSE--To elevate the level of music percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

Percussionist

VOLUME IX, NUMBER 2
WINTER, 1971

AN OFFICIAL PUBLICATION OF PERCUSSIVE ARTS SOCIETY, INC.

PERCUSSIONIST is published Fall, Winter, Spring, and Summer by Percussive Arts Society, Inc. Office and clerical assistance furnished by Indiana State University. Resolved: That a copy of each issue of "Percussionist" shall be sent to each member of the Percussive Arts Society, Inc., and that of each member's dues or enrollment fees of $5.00 or $8.00, $2.00 shall be paid for a year's subscription to the publication. Second class permit, Terre Haute, Indiana. All correspondence concerning membership, subscription rate, editorial content and change of address notices should be addressed to: Neal Fluegel, Editor, PERCUSSIONIST, 130 Carol Drive, Terre Haute, Indiana 47805.

In this issue

EDITOR'S NOTE:

Following is the Percussionist circulation report which is annually required by law to be printed.

U. S. POSTAL SERVICE

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of August 12, 1970: Section 3685. Title 39. United States Code)

SEE INSTRUCTIONS ON PAGE 2 (REVERSE)

1. TITLE OF PUBLICATION: PERCUSSIONIST

2. DATE OF FILING: 10/25/71

3. FREQUENCY OF ISSUE: Fall, Winter, Spring, Summer

4. LOCATION OF KNOWN OFFICE OF PUBLICATION *(Street, city, county, state, ZIP code) (Not printers)*: 130 Carol Drive, Terre Haute, Indiana 47805

5. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS *(Not printers)*: 130 Carol Drive, Terre Haute, Indiana 47805

6. NAMES AND ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR

PUBLISHER *(Name and address)*: Percussive Arts Society, Inc., 130 Carol Drive, Terre Haute, Indiana 47805

EDITOR *(Name and address)*: Neal Fluegel, 130 Carol Drive, Terre Haute, Indiana 47805

MANAGER EDITOR *(Name and address)*: Neal Fluegel, 130 Carol Drive, Terre Haute, Indiana 47805

7. OWNER *(If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.)*

NAME	ADDRESS
Percussive Arts Society, Inc.	130 Carol Drive, Terre Haute, Ind. 47805
NOT*FOR*PROFIT	

8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES *(If there are none, so state)*

NAME	ADDRESS
NONE	

9. FOR OPTIONAL COMPLETION BY PUBLISHERS MAILING AT THE REGULAR RATES (Section 132.121, Postal Service Manual)

39 U. S. C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates."

In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the reduced postage rates presently authorized by 39 U. S. C. 3626.

(Signature and title of editor, publisher, business manager, or owner) Neal Fluegel

10. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES *(Section 132.122, Postal Manual)* *(Check one)*

The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes: ☒ Have not changed during preceding 12 months ☐ Have changed during preceding 12 months *(If changed, publisher must submit explanation of change with this statement.)*

11. EXTENT AND NATURE OF CIRCULATION	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NUMBER OF COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES PRINTED *(Net Press Run)*	2600	2700
B. PAID CIRCULATION 1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	******	*******
2. MAIL SUBSCRIPTIONS	2100	2000
C. TOTAL PAID CIRCULATION	2100	2000
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS 1. SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES	*******	*******
2. COPIES DISTRIBUTED TO NEWS AGENTS, BUT NOT SOLD	*******	*******
E. TOTAL DISTRIBUTION *(Sum of C and D)*	2100	2000
F. OFFICE USE, LEFT-OVER, UNACCOUNTED, SPOILED AFTER PRINTING	500	700
G. TOTAL *(Sum of E & F—should equal net press run shown in A)*	2600	2700

I certify that the statements made by me above are correct and complete. ▶ *(Signature of editor, publisher, business manager, or owner)* Neal Fluegel

PS Form 3526 July 1971

A NEW PHILOSOPHY TO TEACHING RHYTHM

by Mervin Britton

Professor of Percussion
Arizona State University

Teaching rhythm through the traditional division of the whole note is quite similar to teaching linear measurement by giving students a blank foot long stick and asking them to correctly mark an inch and combinations of its divisions merely by "sight". While this trial and error, rote type of approach certainly is not considered the best manner of teaching linear measurement, it is the way we tend to teach through the traditional whole note approach.

Despite years of formal class and individual instruction, the average student of music generally has serious problems in the area of rhythmic performance. These problems fall into areas of beat division, "unusual" and changing meters; note value relationships and tempo. Since most students have learned rhythmic notation and application in the traditional whole note manner, moving by division through the smaller units, it is quite possible that such an approach is not preparing students for the normal demands placed upon them in this latter part of the 20th Century.

An analysis of the traditional whole note approach in relationship to the common rhythmic problems indicates a strong correlation between such problems and method of instruction. Most rhythmic problems can be traced to one or more of the following weak ideas or situations which evolve out of the whole note approach.

1. A whole note is a whole measure.
2. Notes are learned as a certain number or parts of a beat.
3. Meter signature definition is not correct for all meters.
4. Music is written in only three or four meters.
5. Students don't understand how to use a meter signature.
6. Whole notes are slow, 16th notes are fast.
7. Smaller note values are difficult, larger note values are easy.
8. Values less than a quarter are learned by trial and error, rote and repetitious drill.
9. New notes and combinations are learned as separate, new problems with little tangible relationship to previously practiced material.
10. Students rely on the conductor and group to carry them along in tutti performance.

It's unfortunate that such weakness in the rhythmic foundation only becomes apparent through later problems in the building process of performance. As long as students remain with simple folk melodies, tutti rhythm marches and familiar tunes, the whole note approach seems to be working. It is not until students move on to more advanced music that rhythmic weakness begins to hinder progress.

Two changes in the basic teaching approach makes it generally possible to eliminate the weak areas of the whole note approach. Any new problems resulting from such change are minor compared to the ones presently facing students. The most important change advocated by this author is to teach beginning students the smallest practical rhythmic unit first, then all new note values by addition. The smallest practical unit is the 16th. With this approach, students learn through use of a constant tangible unit. They develop a simple counting technique that can be applied to any rhythmic problem. They learn note values through relationship, not specific counts. An 8th note is learned as equal to two 16ths, not one half of a count. The idea that short notes are fast and long notes slow is avoided. All new material is presented as related to previously learned material.

An apparently minor semantic change in the definition of meter or time signature is also important. The word count should replace the word beat. The meter signature always indicates the number of counts in a measure, but often does not indicate the beats. Compound 6/8 meter always has six counts, but usually only two beats. Even 2/4 may be beat in one. While this may seem to be an unimportant difference in word selection, the use of word "Counts" tends to develop independent counting instead of rote dependence upon the conductor's beat.

Many musicians react to the suggestion of beginning instruction with the 16th note by saying it is a more difficult approach or that it requires more intellectual thought on the part of the student. Such a normal reaction in itself points up one of the common weaknesses in having learned the whole note first. It indicates an assumption that 16ths are fast and more difficult to understand and perform, while whole notes are slow and easy. Beginning students, knowing nothing about music notation, do not have to overcome such a prejudice. They find rhythm fun and easy to understand when based on the 16th note approach. After all, our teaching methods should be geared to the student's needs in the 20th century, not tied to tradition coming out of the 16th century.

A DETAILED DESCRIPTION AND ACOUSTICAL STUDY OF THE MARIMBA AND XYLOPHONE

by Gene L. Stoutmeyer
N. T. S. U.
Music Department
Denton, Texas

THE MARIMBA AND XYLOPHONE

The purpose of this study is to determine objectively the difference in tone quality between the marimba and the xylophone. Percussionists attribute a mellow sound to the marimba and a harsh or brittle sound to the xylophone. The author hopes that an acoustical study of the respective tones of the two instruments will reveal the probable reasons for the difference in tone quality.

To discuss the different acoustical properties of the marimba and xylophone one must have as complete a description of the two instruments as possible. According to the New College Encyclopedia of Music, "xylophone literally means wood sound; and is a percussion instrument similar to the glockenspiel only with wooden bars rather than steel". The same source lists the marimba as a "type of xylophone with gourds or resonators under the bars".[1] This information aids in the visual recognition of the instruments, but there is need for a much better distinction than this.

It is not too difficult to locate an instrument with wooden bars, but not all instruments with wooden bars look alike. The marimba is always built with a resonator under each bar.

Today, resonators are made of metal and are tubular in shape.

> "A resonator is a hollow chamber that sustains and amplifies a tone once the bar has been struck. Whether the hollow chamber is a tube, a gourd or a wooden box the function of the chamber is that of a resonator."[2]

The xylophone may or may not be resonated. Many examples can be found for resonated and unresonated xylophones.

Although both instruments have wooden bars, closer examination reveals a marked difference. The xylophone bar is very stout and thick compared to its length. See figure 1.

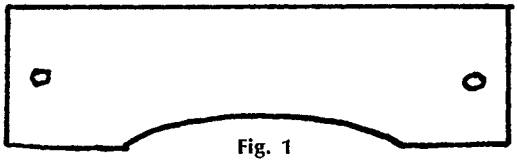


Fig. 1
(side view of xylophone bar)

The marimba bar is quite thin in comparison to its length. See figure 2.

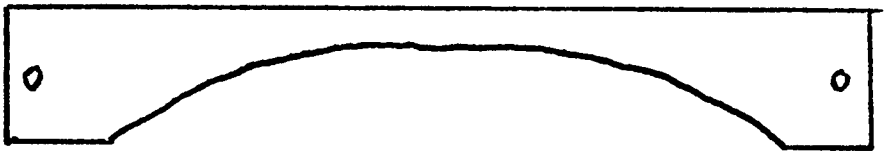


Fig. 2
(side view of marimba bar)

Some approximate measurements of corresponding bars of both instruments are represented on the following chart.

MARIMBA				XYLOPHONE		
WIDTH	THICKNESS	LENGTH		WIDTH	THICKNESS	LENGTH
2.232	.325	35.6	C1	1.460	.620	36.1
1.940	.400	29.5	C2	1.460	.695	28.0
1.720	.549	24.3	C3	1.410	.719	31.5
1.955	.390	32.1	G1	1.452	.719	31.7
1.690	.496	26.3	G2	1.435	.805	24.1
1.650	.614	21.1	G3	1.435	.844	16.9

Fig. 3
(Dimensions in centimeters taken from the two instruments used in this study.)

Richardson found that when the heavier xylophone bar is struck the most prominent overtone produced was the note at the twelfth above the fundamental. The predominant overtone produced by striking the marimba bar was found to be two full octaves above the fundamental.[3] When in doubt of an instrument classification, one can place a finger lightly on the middle of a bar and strike it at the string hole with a mallet. If a note two octaves above the bar is detected it can be assumed that the instrument is a marimba.

Another distinguishing factor is the way in which sound is produced. Both instruments are struck, of course, but with different types of mallets. "The xylophone sound is achieved by hard mallets of plastic and wood and is described as harsh, brittle, glass-like, soloistic and non-blending."[4]

A different set of mallets is used in conjunction with the marimba. "The marimba sound is achieved by soft yarn-covered or rubber tipped mallets and is described as mellow, smooth, organ-like, blending and rich."[5]

To discuss melodic or pitch range as a discerning factor is of little value. These instruments can be found in almost any range from two and one half octaves to four and a third octaves. In recent years bass marimbas have been manufactured extending the range possibilities even further. Generally the marimba is pitched one octave lower than the xylophone.

The actual pitch produced by the instrument can be used to help differentiate between the two. "Marimba notes are written at sounding pitch and xylophone notes are written one octave lower than sounding."[6]

To summarize this descriptive comparison one might make the following statements. The marimba must be resonated and the xylophone is optionally resonated. The marimba has long thin bars and the xylophone has stout thick bars. The prominent overtone of the marimba is two octaves above the fundamental while that of the xylophone is a twelfth above the fundamental. The range of the marimba is at least one octave lower than the xylophone. The marimba is played with soft mallets and the xylophone is played with hard mallets.

The notes of the marimba sound where written and the notes of the xylophone sound up one octave from the notes that are written.

1 J.A. Westrup, and F. Harrison, **The New College Encyclopedia of Music** (New York, 1960).

2 Vida Chenoweth, "The Differences Among Xylophones, Marimbas and Vibraharp", **Instrumentalist,** (June, 1961) p. 68.

3 E. G. Richardson, **The Acoustics of Orchestral Instruments and the Organ** (New York, 1929), p. 90.

4 James Moore, "The Mysticism of the Marimba", **Percussive Notes** (June, 1966), p. 1.

5 Ibid., p. 1

6 Ibid., p. 2

To be continued in next issue.

—————————0—————————

TEXT AND REFERENCE MATERIAL

SOLO AND ENSEMBLE LITERATURE FOR PERCUSSION, a 56 page booklet under the sponsorship of the Percussive Arts Society (PAS) is now available — Send $1.00 which includes postage and handling costs direct to: F. Michael Combs, Department of Music, University of Tennessee, Knoxville, Tenn. 37916. Mike and his committee have prepared a document, representing many hours of work, that should be of great value to all percussionists, libraries, and music dealers.

It is also requested as you use this booklet, that any errors, corrections, and especially additions be reported to Mike Combs. Yearly supplements and a new edition every five years are planned. Like any list it is "out-of-date" practically as soon as it leaves the press, and only with the cooperation of the publisher and the members of PAS can it continue to be a valuable document.

POLYRHYTHMS: PAST, PRESENT AND FUTURE
by Scott Prebys

About the Author

Mr. Prebys received a B.S. degree from Indiana State University, Terre Haute with a major in percussion performance. He has studied with Eddie Knight, Chuck Braughm, and Neal Fluegel.

He also served one semester as Percussion Teaching Assistant at Indiana State University.

He is currently working on an M.M. degree at the University of Colorado and is studying percussion with Mr. John Galm.

In the ever-expanding field of contemporary music, the role of the percussionist has become more demanding because of an increase in new literature. Various principles are involved in this period of music (roughly between 1900 and 1971) that are unlike those of any previous musical period. One concept in particular is used consistently in contemporary music and that is the use of oldd and uneven meter signatures. To percussionists, it deals with that element which is the most basic rudiment of music . . . . rhythm.

Since rhythm is usually the first thing one learns when beginning on a musical instrument, it strikes this writer as being odd that rhythmical problems are the first to cause the majority of musicians to stumble when sight reading a new contemporary piece. Obviously, this isn't the fault of the musicians for two reasons. First, the repertoire of what is known as "Western Influenced" music has been written somewhat consistently in duple and triple meters. Putting it more simply, there have been four predominantly used time signatures: 2/4, 3/4, 4/4, and 6/8. Second, practically all of the method books on the market

have been primarily concerned with training musicians in these meters. Most theory books explain in great detail the beat, duration, and various meter signatures. However, most authors (due to limited time and space) do not delve into odd-metered time signatures. Because music educators have taught that tradition is infallible, the rhythms in music have stayed pretty much the same until the Impressionistic period of music.

At one time or another, you have probably asked yourself, "Why is music always written in two or three?". And if you dwelled upon the subject for some time, you might come up with some of the following answers. . ." We walk in two" . . . "our heart beats in three" . . . "we breathe in two", etc. So we assume that it is only logical that man writes and composes the way in which he lives. Rhythmically speaking, music stopped here. Part of the problem with meter signatures can be traced back to the earliest forms of music.

The neumatic notation of medieval composers lacked any form of meter. This left the performer free in so far as grouping and phrasing are concerned. The basic symbols for notes consisted of lines pointing high or low to indicate the inflection of the voice. Examples are:

ACUTUS (high inflection) 
GRAVIS (low inflection) 

The Gravis was gradually modified to a dot, or punctum. The two symbols, acutus and gravis, could be combined to form ligatures.[1]

As forms and complexity of music progressed, composers related their methods of notation into a meter that is now known as infrastucture.[2] There are two reasons why they did this. First, the performer needed a simple structure in which to play. A two or four beat measure simplified notation to its most basic form. Secondly, the people could dance to it with more finesse and lyrics could be added with much ease. Before measured notation and rhythm came about, there was one more attempt at expending the use of rhythm. This was the founding of the six modal rhythms. Modal Rhythm, very simply, consisted of a succession of notes of differing values arranged in different patterns. The six modes are listed as follows with duration simply determined by the words "long" and "short".

1) long-short-long
2) short-long-short
3) long-short-short--long
4) short-long-long-short
5) long-long-long-long
6) short-short-short-short

Unfortunately for us all, consciousness of rhythm stopped and melodies became the victim of simplicity. Composers would either subdivide or syncopate the melody line. Thus, the melody would never vary and would rarely become complex.

Various composers realized the potential of rhythm and a few capitalized on their ideas and popular themes in odd meters. Thomas

Morley wrote the "Galliard" movement of his PAVAN AND GALLIARD in 6/2. Others, such as Cesar Franck, wrote in 9/8. But the most revolutionary innovation of rhythm came when Hindemith wrote his famous "Klaviermusik". He acheived a bi-rhythmic effect through the use of syncopation. This was called polyrhythm.

As defined in the **Harvard Dictionary of Music,** a polyrhythm "is the simultaneous use of conflicting rhythms and accents, often as a result of combining different meters". To simplify this, the writer would look at it this way. A polyrhythm could consist of three beats by one person and four by another, all played in the same amount of time. One could sub-divide a meter or multiply it. . . . . or accent various beats within the measure to make it sound as if the meter (sometimes tempo) itself has changed. A simple example of this could be:

Since this is a relatively recent innovation, many musicians are not proficient in the use of polyrhythms. To the jazz-oriented percussionist, slang sometimes refers to polyrhythms as a "two-against-three feeling", etc. Ironic indeed, our Indian and African forefathers were much more proficient at performing complex rhythms and meters than most of the competent musicians in the world today.

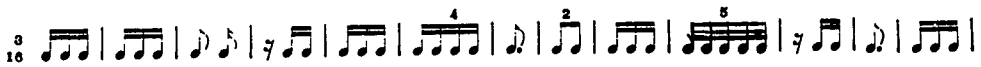
As percussionists, we should look at the problem of independence more constructively than in the past. Remember that the fundamental elements of rhythm, space, and time are inseparable. It is how we group them that makes a simple pattern a seemingly difficult one. For example, when a young drummer is secure behind a boom-chick..boom-chick pattern, then he is relatively confident that he can play well enough to add to the professionalism of the band. But when the leader turns around and tells the young man to solo in 5/4, he stumbles, misses beats, and generally adds chaos to the utter confusion that is already established by good musicians who are not competent in odd metered compositions. What would happen if this drummer were to fill in for another drummer where the whole repertoire of the band consisted of 5/4, 7/4, 13/8 and other complex meter signatures. If that seems unlikely, listen to some recent recordings of the Don Ellis big band, Joe Morello with Dave Brubeck, or Tony Williams new group. The trend is definitely here to stay. But the pool of drummers who can play independently is definitely limited.

In realizing the problem, one must surmise that it could be solved if we were to teach in a progression of meter signatures. That is, start teaching in 1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, etc. But where would we get the literature for it? We must agree that the few books that are on the market now could hardly supplement the need. Aspiring teachers will have to fill the bill because the demand is here. Ironically, scientists and educators have found that primitive peoples manifest far more ingenuity and originality in regard to rhythm than ourselves.[3]

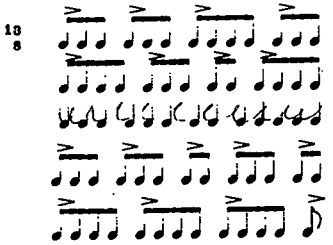
There are many ways to approach this problem. A book is needed to teach musicians to regard a meter independently of whatever occurs within it. For instance, an exercise in 3/4 could be taught like this:

The bottom line emphasizes the foot tapping line. If you concentrate on only the first beat, it is easy to insert any number of notes in-between each measure because you are actually thinking in "one". With a little practice, a performer can be playing "eights" with his hands and playing "three" against the eight with his foot. The performer will become even more adept at doing this as he learns to play not only three with his feet, but 2/4, 4/4, etc. while continuing a progression of notes in his hands. Perhaps starting out with one note in a measure, then two, then three, and so on until he gets to eight.

The next step is to increase the practicality of this exercise. This can be done by arranging an unlikely grouping of notes in a typical reading exercise. This could be done like this:



The last area in which musicians could greatly be helped is the grouping of odd-metered notes. The patterns will obviously vary, so the performer should be aware of several examples of this. For the jazz-oriented musician, he should be aware of the capabilities of this rhythmic pattern and then proceed to solo freely while keeping this pattern in mind. For example:



This new trend in music should hopefully start a new sort of enthusiasm for the composer and listener alike. It is up to the percussionist to be aware of what is happening in contemporary music. Remember, it is the percussionists job to **lead** musicians through complex passages .

1 Ligatures: Two or more combinations of the acutus and gravis. Example:

2 Infrastructure: most commonly 2/4 or 4/4 time signature.

3 In this book, "Rhythm, Music, and Education", Emile Jaques-Dalcroze makes a study of primitive music and his reasearch brings into the open the true complexity of African and Indian rhythmic patterns.

BIBLIOGRAPHY

Apel, Willie; Daniel, Ralph. **The Harvard Brief Dictionary of Music.** Cambridge, Massachusetts: Harvard University Press, 1960.

Bernstein, Martin; Picker, Martin. **An Introduction to Music.** New Jersey: Prentice Hall, Inc., 1966.

Christ, William. **Materials and Structure of Music.** New Jersey: Prentice Hall, Inc., 1966.

Hodeir, Andre. **Jazz: Its Evolution and Essence.** New York: Grove Press, 1958.

Jaques-Dalcroze, Emile. **Rhythm, Music, and Education.** New York: Knickerbocker, 1921.

Miller, Hugh M. **History of Music.** New York: Barnes and Noble, 1960.

Parrish, Carl. **The Notation of Medieval Music.** New York: W.W. Norton, 1957.

Waite, William G. **The Rhythm of 12th Century Polyphony.** New Haven: Yale University Press, 1954.

Wold, Milo; Cykler, Edmund. **An Outline History of Music.** Dubuque, Iowa: Wm. C. Brown and Col, 1966.

—————————0—————————

TEACHING THE CONCERT STYLE ROLL (BUZZ ROLL)

by Dick Berkley

909 Curtis
Columbia, Missouri

The concert style roll should be taught early in the beginning student's training because the basic technique is not hard to achieve, yet it takes literally years of practice and experience to achieve the necessary facility to play subtle nuances and varying dynamic levels which the literature requires. I like to introduce the concert roll in about the fourth or fifth lesson. This, of course, will vary with the individual. But after the student is able to distinguish between the buzz (which he inadvertently will produce while trying to play single strokes) and the stingle strokes-and after he has some facility in playing flams, there is no reason why he should not be ready for the concert roll.

In teaching this technique the student should be told to strike the drum with the right stick so as to make a buzzing sound. I find that playing at the edge of the drum farthest from the player works best. Usually the student will produce bounces which are too far apart; that is, the sound will be too open, not like a buzz. This can be corrected

by telling the student to press harder between his thumb and first finger and push **into** the drum more. This will usually produce an undesired harshness, but this can be easily corrected later. Once the student can produce this buzzing sound he should be told to make the buzz last as long as possible. This can be achieved by relaxing the pressure between the first finger and thumb immediately after the initial sound is heard. If the thumb and first finger are relaxed too soon, however, the bounces will again be too open. Now, repeat this whole process with the left hand. When **equal facility** is reached in each hand, the student should alternate sticks, letting each stick bounce as long as possible. "Equal facility" is very important here, because both sticks must sound **exactly** the same for a smooth concert roll to be produced. When equal facility in both hands is reached, the student should be able to produce the roll. However, it will take much time, as I have said, to produce the subtleties needed for the current literature.

Some cautions:

There are several things which can hinder the student's progress in learning to play this roll:

1. **The student may be holding the sticks too close to the butt end of the stick or too close to the tip.** Either of these will produce the same ill effect--No Buzz--or a buzz which is very short in duration. The student should experiment with his hand placement on the stick so as to find the position which allows the buzz to last the longest.

2. **The angle at which the sticks approach the head may be too great.** That is, the student in effect is stabbing into the drum head. This will produce the same ill effect. To correct this, either raise the drum higher or have the student lower his elbows. Find a comfortable compromise between the two.

3. **The drum sticks may be mis-matched so as to produce different sounds.** Again, it is essential to produce exactly the same sound in each stick. When you buy sticks tap them on a table and listen to the pitch they produce to be sure they are the same.

4. **The student may be playing one stick closer to the edge of the drum than the other stick**. This, too, will produce different sounds in each stick. **Always** play with both sticks exactly the same distance from the edge of the drum.

5. **The student will many times be tempted to play the strokes too fast.** Tell him that the challenge is to play the concert roll as slowly as possible and try to fill in the gaps between the strokes with the buzzing sound. Hopefully this will subdue this temptation.

The Challenge

Percussionists have developed a somewhat deserved reputation for being reluctant to express their ideas in print. Perhaps this is due to an insufficient amount of time needed to carefully construct an article regarding their thoughts or, more likely, a hestitation to admit, by way of the written word, their ideas about a given aspect of percussion education and/or performance.

We feel this is a very disturbing problem in our ever changing and advancing art. It is only when we are willing to freely express our thoughts, without fear of mistakes or "that someone may point out a fallacy in our thinking," that all will learn and the percussive arts will continue to advance and reach the epitome of perfection we all desire.

Many individuals are challenging the established traditions which have existed for several years. Some teachers are approaching percussion education with little regard for given established theory. Research and experimentation is taking place at the elementary school, studio, and college level of percussion education geared to concepts of teaching and performance. Much of this work is recorded in the form of practical group experimentation and research-projects leading to methods, papers, theses, and doctoral dissertations. This information and experimentation should be shared with all involved in the percussive arts.

We wish to invite and encourage you to submit the results of projects in which you have participated or papers you have written for publication consideration in PERCUSSIONIST or PERCUSSIVE NOTES.

Share your ideas and the results of your projects with others and all will benefit. In what state would the sciences find themselves today, if information and ideas were not constantly exchanged and expressed in print?

Do not feel what you express may be considered unimportant, foolish, "too far out", or that someone will find a mistake in your "facts", thinking, or conclusions. Don't worry about what others may think - have confidence in your own judgement. Remember, the biggest mistake you may make is the fear that you will make one, and above all be careful of your thoughts - they may, at anytime, break out into words.

President's Corner

While spending another exciting weekend watching football and half-time entertainment, your President could not help but reflect on comments which appeared in the PRESIDENT'S CORNER, Volume VII, No. 1, October, 1969. It was two years ago that this corner cited the excellent work being done in the percussion section of drum and bugle corps and certain college and high school marching bands. At that time, a request was made that "each member of P.A.S. involved with this aspect of percussion do all in his power to relate musical percussion playing to this often neglected area." It certainly seems that this is happening. The performance level of the percussion section seems to be exapnding and exploring the musical properties and tonal possibilities of the marching percussion section. Using the percussion section in this manner on the field certainly adds interest, as well as rhythmic drive, to half-time performances.

With the continued use of rock-type arrangements, the percussion section rhythmically, as well as musically, becomes more and more important. It is your President's hope that a musical approach to the percussion section of the marching band, which has grown and developed so much in the past two years, will continue in that direction in the future. This type of instruction and performance will not only help the musicality of the marching band, but will also aid the performers in making a smooth transition into concert band, orchestra, stage band, and percussion ensemble performance.

THE TIMPANI MUTE

by Al Payson
Percussionist, Chicago Symphony

The timpani mute can be considered no more than a minor adjunct to timpani performance. However, it is a necessary part of the player's equipment. Yet many college-level timpanists do not use mutes, and very few high school students use them.

The reason for this situation may be that, curiously enough, no percussion manufacturer makes timpani mutes. This is unfortunate, because every player who uses them has had to fashion his own, and quality and effectiveness are not always good.

USES OF THE MUTE

The mute serves a dual purpose: that of a **damper**, as well as that of a **mute.** To avoid confusion, these two terms should be defined, as some people consider them to be synonymous. In this article, to **damp** means to **completely stop** the vibration of the drum head; to **mute** means to **partially damp** the head while it is being played, in order to alter its sound (in other words, to serve the same function as a violin mute or trumpet mute).

The mute is most often used as a **damper** to prevent a drum head from vibrating sympathetically with other sounds. This is done during a rehearsal or concert on a drum which is not being used for an extended period of time. For example, if one were playing a work requiring four drums, then went on to a work needing only two drums, the unused drums should be damped during the latter work.

Also, for works in which the timpani are tacet, all the drums should be damped; otherwise, the sympathetic vibrations might be audible (and hence disturbing) to other players in the immediate vicinity. Under certain conditions they might even be audible to the audience.

Muting a drum head, where directed by the composer or conductor (or occasionally at the discretion of the performer), is done to achieve better articulation or to provide a special effect. To accomplish this purpose, and to meet all the requirements of the repertory, a mute should meet these qualifications:

1) it should be made of a material that not only is soft, but limp. A mute made of rather firm material "dances" on the head (much like a coin) when it is struck forcefully, rendering the mute ineffective. Give your mute this test: place it on the head at the point of maximum effectiveness. Then play a fortissimo roll for about 5 seconds. If the mute moves excessively, or if it flops over, it is inadequate.

Note: for maximum effectiveness the mute is placed exactly opposite the point where it is struck. In other words, if one considers the striking point as "6 o'clock", then the mute is placed at "12 o'clock", about 3 - 5 inches from the edge of the head. Less muting is effected by moving it towards the center of the head, and/or around to "3 o'clock" or "9 o'clock".

2) it should be heavy enough to do the job. Mutes average 4 - 5 inches in diameter (sometimes larger for larger drums) and are just heavy enough to prevent excessive "dancing" during loud passages.

3) it should not "drift" across the head excessively during long passages. Actually, it is almost impossible to prevent this without some aid, particularly on drums that tilt slightly. For this reason many professional timpanists attach a cord to the mute and tie the other end to a "T" handle or strut of the drum. This prevents excessive drifting very effectively, and also offers these advantages:

First, it solves the problem of what to do with the mutes when they are not in use. Hung over the sides of the drums, they are out of the way, out of sight, and convenient to reach.

Secondly, there are times when mutes must be removed very quickly. Nothing is quicker or simpler than pushing the mutes off the head with the hand or mallet. One word of caution concerning the cord: it should be made of soft material so that it does not produce a "sizzling" sound when the head vibrates against it. Conduct this test: place your mute and cord on the head, then strike the drum fortissimo; if the cord sizzles it is inadequate.

4) As a matter of convenience, the mute should be made of the same material on both sides so that either side can be placed on the head. It is an annoyance, when one's mind is busily occupied on performance, to have to concern oneself with placing mutes "right side up."

CONSTRUCTION

Mutes vary in size, shape, and materials. However, in their more normal form their appearance resembles a round pad or powder puff. The cloth used in making them is usually a soft but durable material, such as wool or orlon.

A length of heavy, soft yarn makes a suitable cord.

CONCLUSION

Probably most timpanists - amateur, student, and professional alike - consider mutes to be a nuisance and a bother. However, professionals know that the **proper use** of **good mutes** is sometimes absolutely necessary for **fine performance.**

Finis

Addenda: the foreign terminology for mute is as follows:
Italian: coperto, con sordino, velato.
German: abdampfen, bedeckt, gedampft, dumpf.
French: sourdine, voilee, sons voiles.

NOTE: "Muta" is an Italian word meaning **change** (pitch) and should not be erroneously interpreted as "mute."

MUSICIANSHIP

by Vida Chenoweth

Reprinted from Vol. 1, No. 4, Percussionist, April, 1964.

Just as the xylophone-like instruments can be grouped with the piano-like instruments because of the chromatic keyboard common to both, the xylophone-like instruments might also be grouped with the drum-like instruments because of the mallet which sets both into musical vibration. The soloist tends to regard the xylophone types as keyboard instruments because he does not lay more importance to the percussive quality of his instrument than to the lyric quality. A solo instrument must be sufficient lyrically as well as percussively. An orchestral percussionist treats the xylophone family as part of a whole, the whole pertaining to the complete orchestral score, while a soloist's treatment of the same instrument is as a whole—that is, as the complete scoring. The reader will, therefore, find that the articles by this author are gauged from the viewpoint of a solo performer, in the main, which necessarily is based upon the premise that his instrument is complete in itself, capable of the range of expression expected of any other solo instrument or groupings thereof.

Technique is not enough qualification for any musician, particularly for a percussionist whose lot is usually viewed as that of giving rhythmic support or occasionally an exotic color to the lyricism of other instruments. Rhythm is only a part of technique, and technique is only a part of musicianship. What is the musicianship sought then, and how is it obtained? There is not a simple formula in answer to this perennial problem, for standards are determined by the extent of a goal and by the extent of a talent.

In order to have a working thesis, let us consider that music is the language that writers say it is. It is altogether possible that one can accurately pronounce words in the English language without saying anything. One can pronounce perfectly this sentence: "Slowly man walked the old tired toward on home the his corner." The sentence has subject, predicate, and modifiers, but it lacks the structure which gives meaning to a ribbon of speech. Likewise in music, and especially with the percussionist whose major concentration is rhythm, the whole, and consequently the meaning, may be lacking. Along with agility, better than average coordination, and accuracy, the performer should be able to clearly grasp the phrases of musical speech. It matters to the meaning of the sentence that "the tired, old man" be grouped together; structural understanding is then important to musicianship, just as it is important to a spoken language.

Let us look at another element basic to speech—inflection. If one speaks the phrase "tired, old man" with a slow voice, the word "tired" is emphasized. Add a quaver to the voice and "old" is emphasized. The varieties and gradations of expression which are possible in speech in order to add to the meaning of speech are infinite. In the same way, the range of musical expression too is unlimited. Such things as tempo, tone color, dynamics, nuance, and so forth, make musical speech meaningful. Unless there is communication between performer and audience, music has failed as a language.

Musicianship also includes the ability to project an emotion. It is debatable whether this phase of musicianship can be taught; more often than not it is subconscious, the result of a gift. Yet, maturity plays an important role in musicianship. For this reason it is well to form the habit of accuracy in the beginning stages of musical study, so that technique will be the servant of expression, rather than the reverse. Musical maturity cannot be predicted, and it may not be evident until a student is well into his teens; on the other hand, it may be later, or never. What is worthwhile to keep in mind is preparation for the day of understanding, and the continuous pursuit of maturity.

Perhaps the following suggestions will be helpful in seeking musicianship, or being musically expressive. (1) The scope of musical interest should progress. This progress is intended to imply that the student proceed from the simple to the more complex, familiarizing himself with the great literature of other instruments in addition to his own, gradually moving toward the study of chamber and orchestral scores. (2) As much music theory should be studied as the student's schedule can possibly include. In addition to harmony and ear training, the interested music student will find that counterpoint, canon and fugue, composition (choral and instrumental), form and analysis, or any courses that demand application of the elements which music comprises, will be invaluable as experiences in musical comprehension. Without comprehension of the whole, music, as speech, will be fragmentary in meaning. (3) It is also beneficial to compare the preformances of different musicians. The student should listen to great artists and great composers to discover what provokes a response in a listener and how various emotional qualities are translated into music. Absorption of these points of musicality may, as stated before, be subconscious; nevertheless, listening is part of musical experience.

It is hoped that the points here touched upon will stimulate the reader to reinvestigate his motives and goals. It is further hoped that each reader may seek to raise his standards from what they have previously been. Let us pursue music as a medium of profound interchange, never forgetting that technique is only one of the means toward that end.

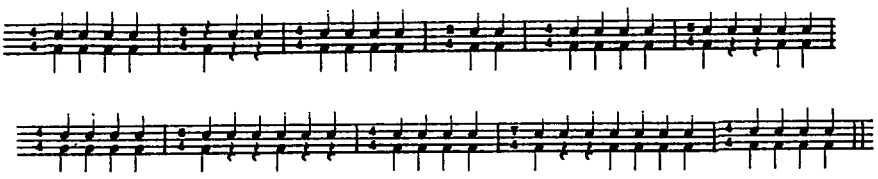
Practical Drum Set Studies

by Bob Tilles
Professor of Percussion
DePaul University

When sight reading arrangements that contain tempo changes, it is useful to remember that the usual change is listesso (same).

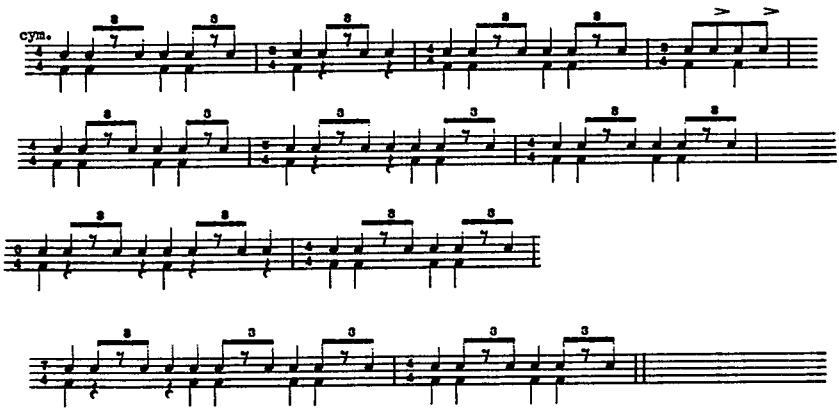
In exercise A the quarter note remains the same.

Ex. A ♩-♩



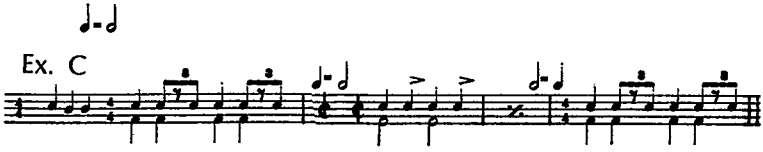
In exercise B the quarter is listesso, but the rhythms are varied.

Ex. B

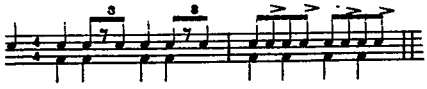


When 4/4 changes to 𝆵, the cut time is usually played twice as fast as the 4/4 time. This is also referred to as half time to double time.

Ex. C

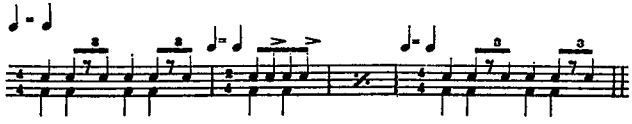


This is the same as,



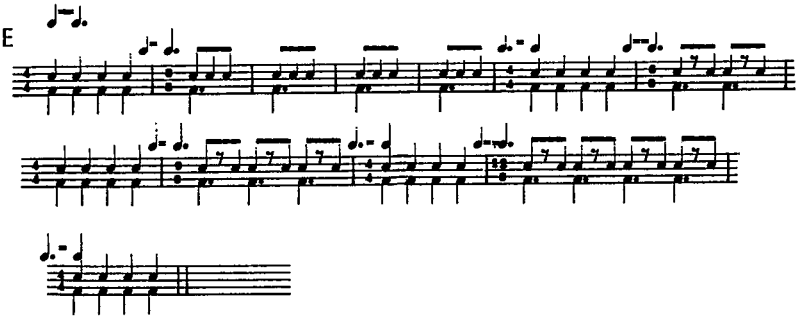
Another half time to double time occurs when the tempo change is 4/4 to 2/4.

Ex. D.



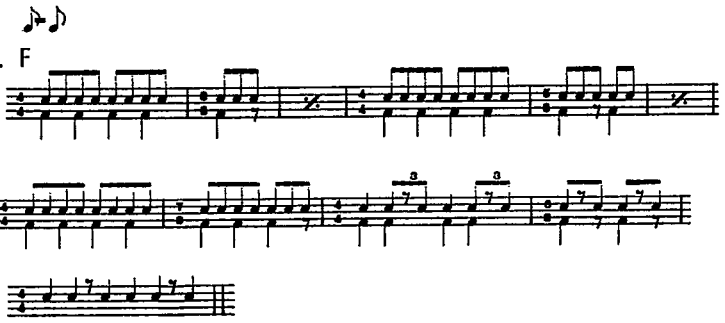
When 4/4 changes to 3/8, 6/8, 9/8, or 12/8 time, the listesso marking is usually.

Ex. E



Occasionally, the eighth note is listesso when changing from 4/4 to 3/8, 5/8, 7/8, etc.

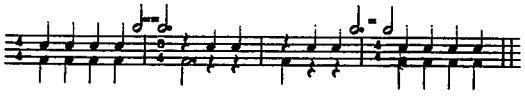
Ex. F



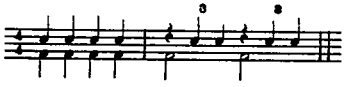
Another listesso situation is when 4/4 time changes to a bright 3/4 time

In exercise G the half note in 4/4 equals a dotted half in 3/4 time. 𝅗𝅥 = 𝅗𝅥.

Ex. G

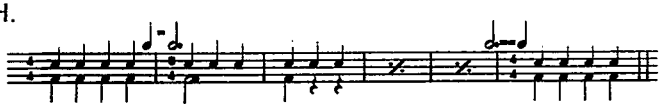


This is the same as,



When the 4/4 time is very slow, the 3/4 time may be played in one. The listesso is ♩ = ♩

Ex. H.



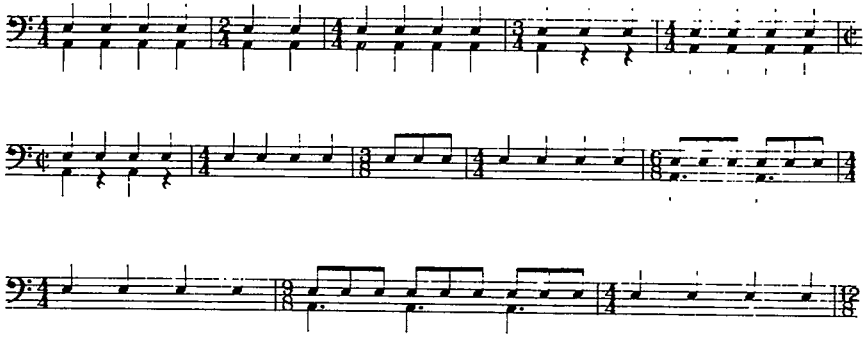
This excerpt from "Practical Percussion Studies," shows the relationship of the popular meter signatures to each other.

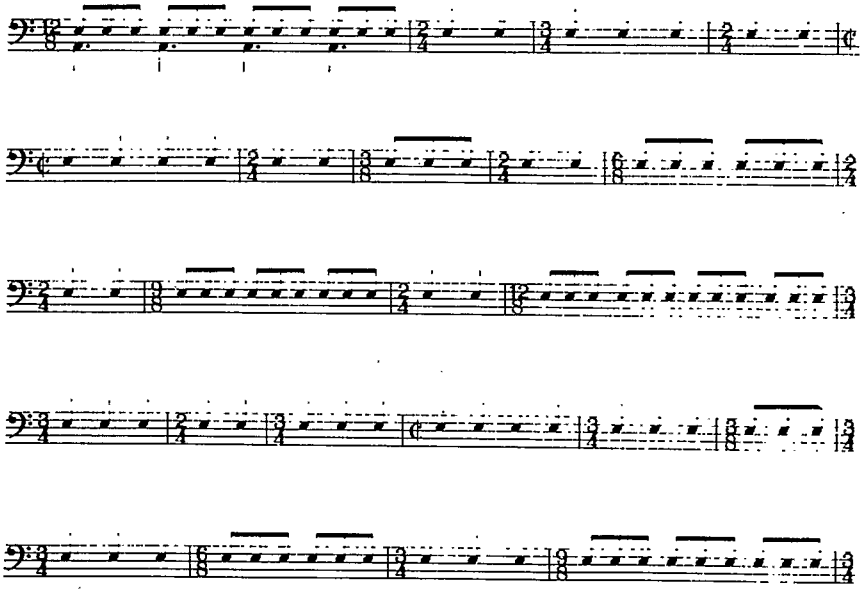
Reprinted by Permission of Belwin, Mills

This exercise combines the Four Family and the Eight Family. The entire study can be played listesso. (Quarter Note (♩) becomes a dotted quarter (♩.) in the eight groupings.

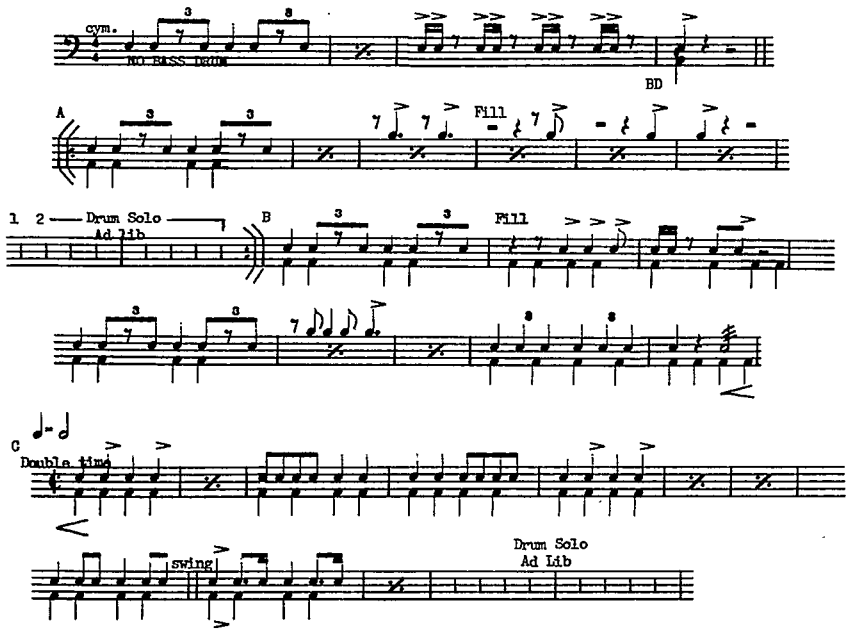
Bass Drum and Hi Hat optional.

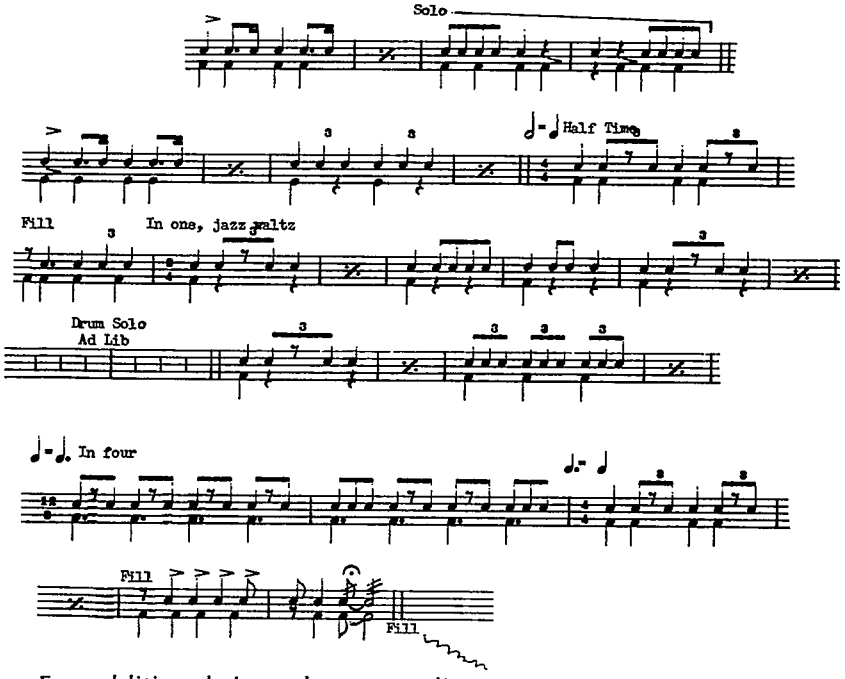
(67.)





The "tempo change chart" combines some tempo problems in arrangement form.





For additional time change reading, practice "The New Conception" by Morris Lang, "New Time Signatures" by Ed Shaughnessy, and "New Directions in Rhythm" by Joe Morello.

—————————o—————————

Time and Place

The times and places for our annual meeting in Chicago are as follows:

Friday, December 17, 1971
Sherman House

8:00 A.M.--Executive Board and Commercial Members Breakfast--Crystal Room.

6:00 P.M.--PAS Membership Meeting--Louis XVI Room.

7:00 P.M.--PAS Board of Directors Meeting--Polo Room 102.

"Day Of Percussion"

Saturday--December 18, 1971
DePaul University--Chicago

A schedule of activities for the P.A.S. "Day of Percussion" to be held on Saturday, December 18th at DePaul University School of Music (Jackson & Wabash Avenues in Chicago's Loop) is now being developed. A full day of percussion events is planned (9:00 A.M.--5:30 P.M.) in hopes that many PAS members and guests will be able to attend all or some of the wide variety of events.
The tentative list of performing groups includes.

AMERICAN CONSERVATORY PERCUSSION ENSEMBLE--James Dutton, Director (including premiere performance of a new work: **Song of Hugh Glass** by Arthur Lauer)

CHICAGO CAVALIERS DRUM AND BUGLE CORPS--Larry McCormick, Director

NORTHERN ILLINOIS UNIVERSITY PERCUSSION ENSEMBLE--George Allan O'Connor, Director

NORTHWESTERN UNIVERSITY MARIMBA ENSEMBLE--Terry Applebaum, Director.

UNIVERSITY OF ILLINOIS PERCUSSION ENSEMBLE--Thomas Siwe Director.

GUEST SPEAKER: RALPH SHAPEY--Composer of contemporary music, Professor of Music at the University of Chicago, and Musical Director of the Contemporary Chamber Players

A coffee mixer in the morning and ample time for lunch are also included in the activities for this significant event sponsored by the PERCUSSIVE ARTS SOCIETY, INC. with the cooperation of the DePaul University School of Music and with special assistance in planning by the Illinois Chapter of P.A.S. Put this date: **Saturday, December 18th** on your calendar, and plan to attend this "Day of Percussion", a significant event of national importance in the continued growth in the scope of activities of your PERCUSSIVE ARTS SOCIETY.

Percussion Material Review

by Mervin Britton
Professor of Percussion
Arizona State University

MALLET REPAIR, Arthur Press, 24p, $3; Belwin Mills Publishing Corp. Superb instructional material is now available in a new area of percussion. This book contains 118 extremely clear, definite pictures and illustrations pertaining to recovering of timpani and marimba mallets, chime beaters, felt tipped drum sticks and the making of custom wire brushes. Prose material which supplements the pictures is concise and direct. A glossary of terms and conversion chart for English to Metric system is included. Percussionists now have a book comparable to reed making and repair.

PERCUSSION STUDIO, STUDIES FOR SNARE DRUM Vol. 5 The Roll, Siegried Fink, 39p, $4; (N. Simrock) Associated Music Publishers.

Exercise material of an intermediate to advanced level features the roll in a variety of meter signatures. There is also extensive use of dynamic levels as well as a wide range of suggested tempos. Three pages are devoted to use of rimshots, stick on stick and edge of drum head, such as used in Jazz and Latin-American music.

DRUM SET CONTROL, Marvin Dahlgren, 80p, $5.50; Creative Music. Students with an intermediate facility on the drum set should find this book most helpful for improving their control. Concepts and patterns of stick movement are carefully explained. Depending upon the tempo performed, the material moves at a moderate rate of progression. It seems that this book is well designed to fullfill the purpose as stated. ". . . This book is to explore the possibilities of using drum rudiments in conjunction with the bass drum. Consequently, this book is limited to single strokes, double strokes and flams in the hands, and just single strokes and double strokes in the bass drum."

LATIN AMERICAN RHYTHMS FOR THE DRUM SET, Ron Fink, 48p, $4; Creative Music. In this book, the basic drum set patterns and techniques are explained for the dances in common usage. Practical variations on each pattern are written out and explained for intensive practice.

BLUFF, Maxine Lefever, $1; Kendor Music, Inc. This is an easy snare drum duet with a duration of 2:16. It is in 4/4 meter without rudiments. Imitative writing is combined with unison rhythms.

BANDLELIER, Maxine Lefever, $1.25; Kendor Music, Inc. This is an easy snare drum trio with a duration of 1:20. Five and nine stroke rolls are the only rudiments used. A large portion of the composition is unison rhythms.

BERNALILLO, Maxine Lefever; $1.75, Kendor Music, Inc. This is an easy quartet for two snares, bass drum and cymbal with a duration of 1:30. Five stroke rolls are included in the traditional marching style.

BRICE CANYON, Maxine Lefever, $2.25; Kendor Music, Inc. This is an easy quintet for three snare drums, bass and cymbals with playing time of 2:16. Simple rolls are the only rudiments.

SOUND PARTICLES 1966 FOR PIANO, PERCUSSION AND RECITER, Federick Koch. General Music Publishing Co. Two percussionists plus the reciter and pianist are required for this composition. The 14 percussion instruments used are normal to the average section except five tuned water glasses and wind bells. Only the short second movement uses the reciter with a poem by E. E. Cummings.

THREE MOVEMENTS FOR PERCUSSION ENSEMBLE, Roger Keagle, $7.50; Music For Percussion. Four timpani, 12 toms from high to low, chimes, vibes and marimba are required along with a few other common instruments. Two of the six players must be advanced mallet performers to cover the skips and style on marimba and xylophone. Otherwise, the composition is not difficult for college ensembles.

KEYBOARD MASTERY FOR THE MALLET PERCUSSION Vol. I, Fred Wickstrom, 24p, $2.50; (University of Miami Music Publications) Sam Fox Publishing Co. Inc. A variety of scale and chord exercise patterns are presented for practice in all tonal centers. Chromatic, major and minor scales, jazz modes, and forms are covered. Reading material is not included in this volume.

MUSIC FUR KLAVIER UND SCHLAGINSTRUMENTE, Martin Redel, $10; (Bote' Bock) Associated Music Publishers, Inc. This is a composition for one percussionist and piano with a duration of eight minutes. Required instrumentation is three timpani, three susp. cymbals, three toms, triangle, vibraphone and xylophone. A college level percussionist should find the composition an interesting challenge.

RECITAL SUITE FOR MARIMBA & PIANO, Walter Watson, $3; Music For Percussion. The first movement utilizes large skips at a tempo of 120-26 per quarter. Open voicing and dissonant four mallet work make up the rather short second movement. The third movement involves quite rapid four mallet work with the left hand doubling the right. Single line work, while holding four mallets, is also required.

Letters to the Editor

Dear Mr. Fluegel:

Just a note to update you on my recent activities.

This year I am replacing Stan Leonard at Carnegie Mellon University. He is taking a year's leave of absence from the faculty there. I have the private percussion students and the percussion ensemble. This is, of course, in addition to my regular job as principal percussionist and associate timpanist of the Pittsburgh Symphony.

Also, I am leading a new group of symphony players which specializes in music of the Avant-garde including jazz and rock and mixtures such as "third-stream" music.

I would like at this time to say how much I look forward to publications from the PAS. This is a great way to exchange ideas & therefore to increase one's experience & knowledge.

Best wishes to PAS for another good year.

Sincerely,
Richard Fuistad
816 Bellefonte St.
Pgh., Pa. 15232

Dear Neal:

The new Percussive Notes just came and it was simply wonderful. When I was young we used to receive the Leedy Drum Topics and it was all we could get in those days to learn what was happening about percussion in the United States. Available information about percussion has certainly progressed considerably.

Sincerely,
Fred Albright

Dear Neal:

I have recently been appointed to help compile a listing for a **Percussion Research Bulletin** to be published by P.A.S. Since there is much major and minor percussion research being done at present, the task of making a comprehensive listing is made difficult. Many pertinent percussion studies are left off because these works are not on any listing.

In order to make the **Percussion Research Bulletin** as successful as possible, I would like to request that all concerned percussionists send any information on new studies (thesis, research papers, or dissertations) to me. It is planned that a yearly supplement be added to the original **Bulletin,** and such a bulletin will be revised periodically.

Thank you for your help and cooperation.

Sincerely,
Sherman Hong
Instructor of Percussion
University of Southern Mississippi
Hattiesburg Mississippi 39401

We would like to express our appreciation to these outstanding organizations in the music industry for their support of Percussive Arts Society, Inc. and hope they will continue to consider PAS as a worthwhile and stimulating force in the percussion world.

MANUFACTURERS

J. C. Deagan, Inc.
Fred Gretsch Mfg. Co.
Ludwig Drum Co.
C. F. Martin, Inc.
Musser-Kitching Div. of Ludwig
M. M. Paiste & Sohn K. G.
Premier Percussion
Remo Inc.
Rogers Drums
Slingerland Drum Co.
Avedis Zildjian Co.

DISTRIBUTOR/ WHOLESALER

C. Bruno & Son, Inc.
Magnamusic Baton, Inc.
M. Hohner, Inc.

INSTRUMENT SPECIALISTS

Carroll Musical Instrument Service, Inc., New York
Chicago Drum Center, Chicago
Coyle Music Centers, Inc., Columbus, Ohio
William DeLelles Music Studio, Steubenville, Ohio
Drum Specialist, Glenview
Drums Unlimited, Inc., Bethesda
Drums Unlimited, Inc., Chicago
Fabrizi Drum Shop & Studio, Pittsburgh
Franks Drum Shop, Inc., Chicago
Joe Voda's Drum City, Omaha
Luchetti Percussion Specialities, Albuquerque
Professional Drum Shop, Hollywood
Pro-Mark Drum Sticks, Houston
May & Duncan Music Co. Midland
The Drum Shop, Las Vegas

PUBLISHERS

Alfred Music Co., Inc.
Belwin-Mills, Corp.
Boosey & Hawkes, Inc.
C. F. Peters Corp.
Charles E. Merrill Pub. Co.
Creative Music
Frank Music Corp./Boston Music Co.
HaMaR Percussion Pubs., Inc.
The Instrumentalist Co.
Kendor Music, Inc.
Learning Unlimited
Ludwig Publishing Co.
Marks Music Corp.
M. M. Cole Publishing Co.
Music for Percussion
Theodore Presser Co.
Seesaw/Okra Music Corporations
Silver Burdette Co.
Southern Music Co.
Uni Dyne
Warner Bros.—Seven Arts Music

JOIN
the
Percussive Arts Society, Inc.

PURPOSES OF THE PERCUSSIVE ARTS SOCIETY, INC. — To raise the level of musical percussion performance and teaching; to expand understanding of the needs and responsibilities of the percussion student, teacher, and performer; and to promote a greater communication between all areas of the percussion arts.

OFFICER REPRESENTATION CATEGORIES — Professional, College Education, High School, Elementary School, Private Teacher, Composer, Drum Corps, Dealer, Publisher, Manufacturer, Distributor, and Members at Large.

PUBLICATIONS — All members receive the journal PERCUSSIONIST (four issues per academic year) and the magazine PERCUSSIVE NOTES (three issues per academic year). Part of the membership dues collected from each member is allocated for a subscription to each of the publications. These publications contain articles and research studies of importance to all in the percussion field, and serve to keep all members informed of current news, trends, programs, and happenings of interest.

MEMBERSHIPS — Professional $8.00 (Percussionist)
Individual $5.00 (Music Educator: non-Percussionist)
Student $5.00 (Any full-time student at any educational level)
Library $5.00
Instrument Dealer and Publisher $25.00
Distributor/Wholesaler $150.00
Manufacturer $250.00

Note: All memberships are based on a fiscal year, September 1st through August 31st, and are automatically continued with annual billing unless cancelled by member. Please report changes of address promptly.

SPECIFIC PROJECTS UNDER STUDY — Acoustics of Percussion Instruments; Avant-garde Percussion Music; College and University Percussion Curriculum and Materials; Elementary Percussion Education; Improvement of Percussion Solo and Ensemble Contest Adjudication Standards, Procedures, and Materials; Musicology and Ethnomusicology as Relates to Percussion; Percussion Literature Improvement: Methods, Solos, Ensembles, Percussion Parts to Band, Orchestra, and Stage Band Music; Stage Band Drumming; Standardization of Terminology and Notation of Percussion Instruments.

SPECIAL NOTE TO STUDENTS — All students with an interest in percussion should take advantage of this excellent opportunity to join P.A.S., INC. Student membership in this organization along with private lessons from a fine teacher should be the goal of every aspiring percussionist.

Resolved: That a copy of each issue of "Percussionist" shall be sent to each member of the Percussive Arts Society, Inc., and that of each member's dues or enrollment fees of $5.00 or $8.00, $2.00 shall be paid for a year's subscription to the publication.

---

detach and mail

Resolved: That a copy of each issue of "Percussionist" shall be sent to each member of the Percussive Arts Society, Inc., and that of each member's dues or enrollment fees of $5.00 or $8.00, $2.00 shall be paid for a year's subscription to the publication.

APPLICATION FOR MEMBERSHIP

NAME_____ HOME ADDRESS_____

CITY_____ STATE_____ ZIP_____

BUSINESS ADDRESS_____

CITY_____ STATE_____ ZIP_____

OCCUPATION_____ REMITTANCE ENCLOSED_____

Send application form and remittance to:

PERCUSSIVE ARTS SOCIETY, INC.
130 Carol Drive
Terre Haute, Indiana 47805